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Tytus Memorial Series and will soon go to press.¹

The graphic work to which the Tytus Fund is particularly devoted had meanwhile been progressing under the care of Mr. Hopgood and in such time as I myself could give. The net results of the season's work were complete tracings of Tomb 181 (Apuki and Nebamon) and one painting there, two large colored copies in Tomb 51 (Userhêt), the same in Kenamon (93), Amenhotpesesé (75), and Antifoker (60), one in Apouy (217), copies of the colored ceiling patterns in Surer (48), and other needed items of work. Mr. Henry Burton, too, who is conducting under Mrs. Tytus's gift the work of recording photographically both Theban tombs and temples, rendered valuable help with the camera in the tombs we were engaged upon. Our work ended for the season on April 17th.

N. DE GARIS DAVIES.
Oxford, England.

A BRONZE STATUETTE OF HERAKLES

HERAKLES was probably the most popular of all Greek heroes, judging at least from the frequency with which he was represented in Greek art. He summed up for the Greeks their ideal of physical strength, enterprise, and courage. His life was spent in arduous labors, chiefly for the benefit of mankind, and at the close of his career he was rewarded by being received in Olympos as one of the gods. At the same time, in spite of his many deeds of valor, Herakles does not stir our imagination so much as do some other legendary Greek figures. The reason probably is that he is not an ideal hero. His record is as full of excesses as it is of brave deeds.

¹Since this report was received from Mr. Davies, a shipment to the Museum of three cases containing this statuette of Nakht and a number of other objects resulting from the Expedition's work was lost on the Arabic this summer when that steamship was sunk by a submarine off the Irish coast. Serious as this loss is, it had fortunately been decided to forward none of the many other objects found in the course of the season's excavations and therefore those are safely stored in Egypt. A. M. L.

During the earlier periods, when idealistic tendencies were strong in Greek art, this less heroic side of Herakles was naturally not much dwelt on. But in later, more realistic times, it was regarded as an appropriate theme. One of the subjects which the Hellenistic artist liked to treat and which no earlier artist would have either dared or wanted to represent, is the drunken Herakles. It was a subject full of new possibilities, and therefore welcome to artists who had become a little weary of reproducing the accepted type of Herakles and wanted a new outlet for their genius.

A fine statuette representing this subject has just been acquired by the Museum (ill. on p. 237; height, as preserved, 6½ in. [15.6 cm.]). It shows the hero reeling backward, his head thrust forward, his legs wide apart. Both arms are missing from below the shoulders, but their original position can be reconstructed by the help of another statuette of the same type in which both arms are preserved. From this we learn that the right was extended sidewise and bent sharply at the elbow, the hand probably holding a cup; the left was lowered.

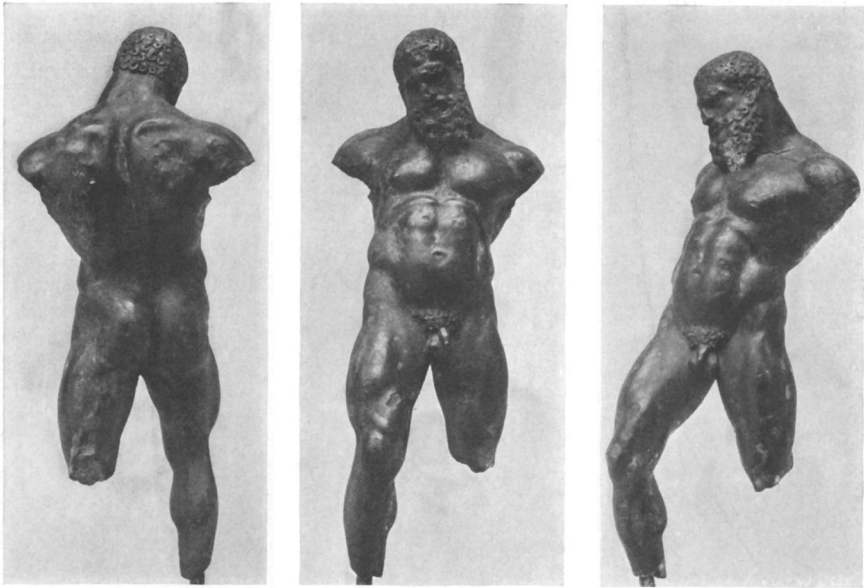
The bronze is now covered with a beautiful, smooth, blackish-green patina. It was cast hollow and filled with lead. The provenance is said to be Smyrna; but whether it was actually found there or merely acquired from a dealer remains doubtful.

Of all known representations of the drunken Herakles our statuette is the finest. It shows Hellenistic art at its best in both treatment and conception. The reeling posture shows off the strong, muscular body to great advantage. The modeling is wonderfully lifelike and full of refreshing vigor and exuberance. The rendering of the hair and beard—by means of wavy lines ending in small, spiral curls—is interesting, and shows how the Hellenistic artist sometimes borrowed from much earlier times. This method was used in the transitional period, in the second quarter of the fifth century B. C., and can be observed, for instance, in some of the figures in the Olympia pediments. That the artist of our statuette could very well, if he chose,

represent hair in a free, natural style, is shown by the modeling of the middle portion of the beard. The archaic rendering of the rest he adopted for its stylistic effect, just as sculptors sometimes do nowadays.

The type of Herakles shown in our statuette is that prevalent in the third century B. C. It combines great physical strength with pathos in the expression. The appearance of strength is heightened by the

There are several other bronzes known to us representing the drunken Herakles. Such are a bronze statuette in the Museum at Parma, published in the *Monumenti dell' Instituto*, I, 44 c (cf. Reinach, *Répertoire*, II, pl. 206, 4); a statuette published in the *Annali dell' Instituto*, 1854, p. 114 (cf. Reinach, *Répertoire*, II, pl. 204, 7); a statuette from Egypt (*Museum Worsleyanum*, I, pl. 85); and a statuette in the National Museum in Naples, No. 1532.



BRONZE STATUETTE OF HERAKLES
GREEK, HELLENISTIC PERIOD

device of making the neck very thick and the hair very short, so that there is a marked contrast between the upper and lower parts of the head. The expression of pathos is obtained by the deep-set eyes and the grooved forehead.

It is noteworthy that the drunkenness of Herakles is suggested only in the pose. There is nothing in the expression of the face to indicate it. This is thoroughly characteristic of the sculptor of this period. He was a realist compared with his predecessors, but, being a Greek, he was still idealistic enough to be inconsistent in his realism and thereby show himself a great artist.

The subject also occurs frequently on Roman gems of the third to first centuries B. C. (cf. Furtwängler in Roscher's *Lexikon*, Herakles, 2181). On vases of the period Herakles is often represented drunk in a Bacchic revelry, supported by a Satyr, a Nymph, an Eros, or Pan.

Of all these representations the one most closely allied to our statuette is the bronze in Parma. The pose is identical in both. The execution of the Parma example is good and the preservation better than ours; it is from this statuette that we have been able to reconstruct the action of our figure.

G. M. A. R.